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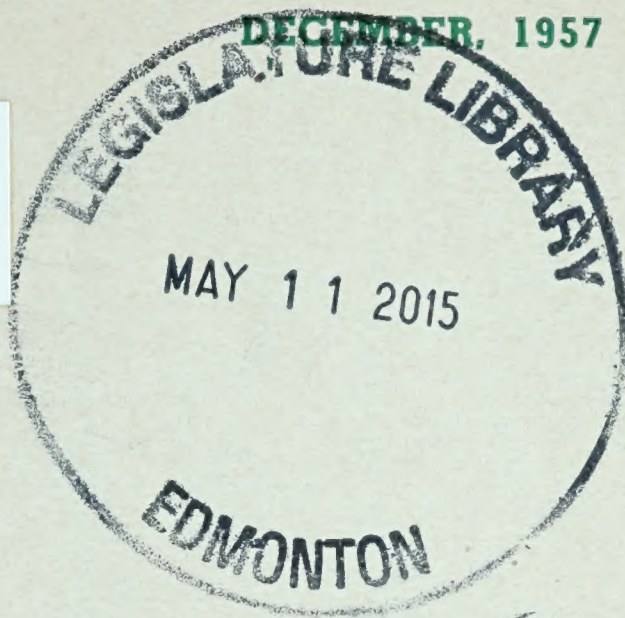
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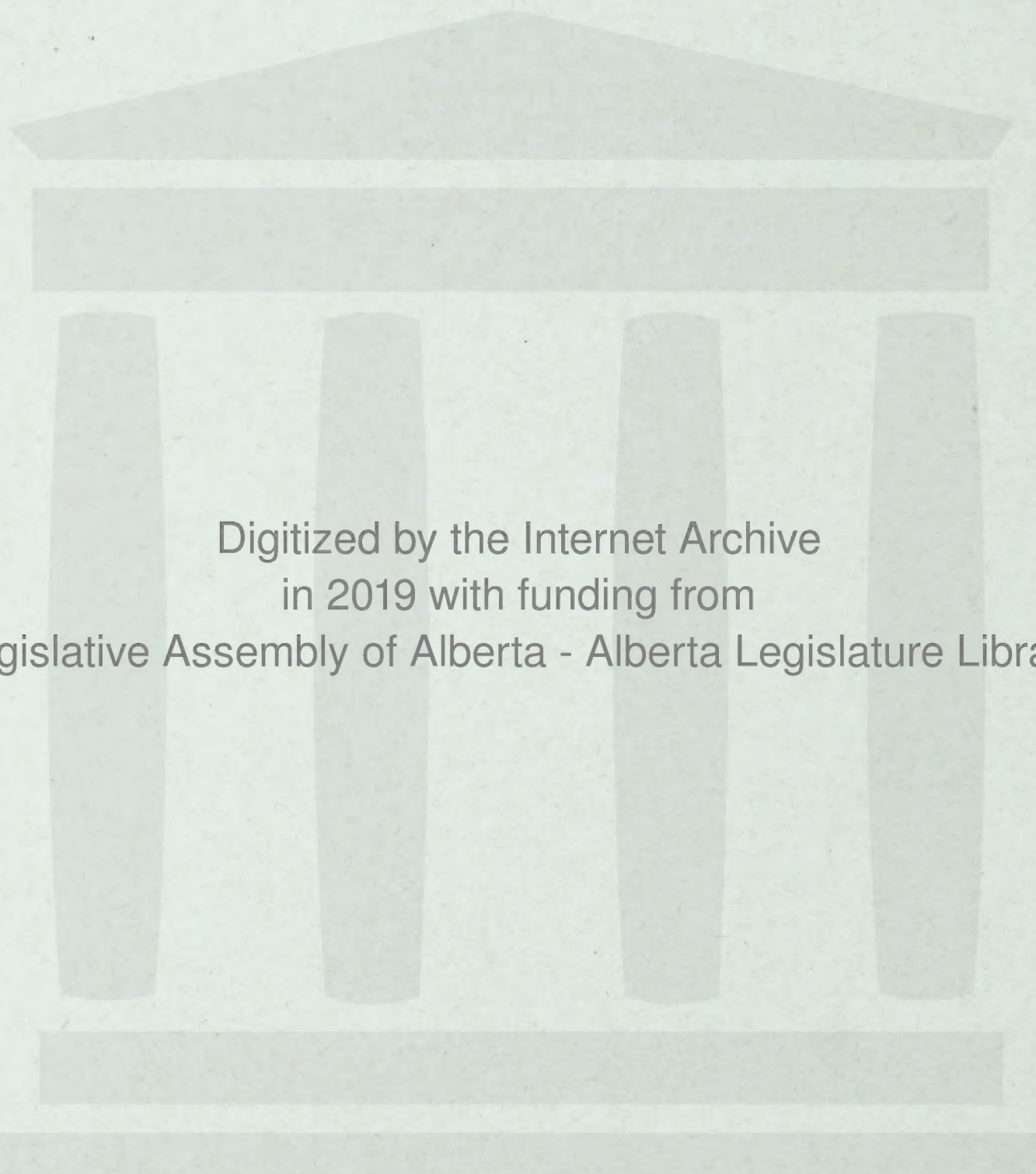
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CULTURAL ACTIVITIES MAGAZINE

Recreation





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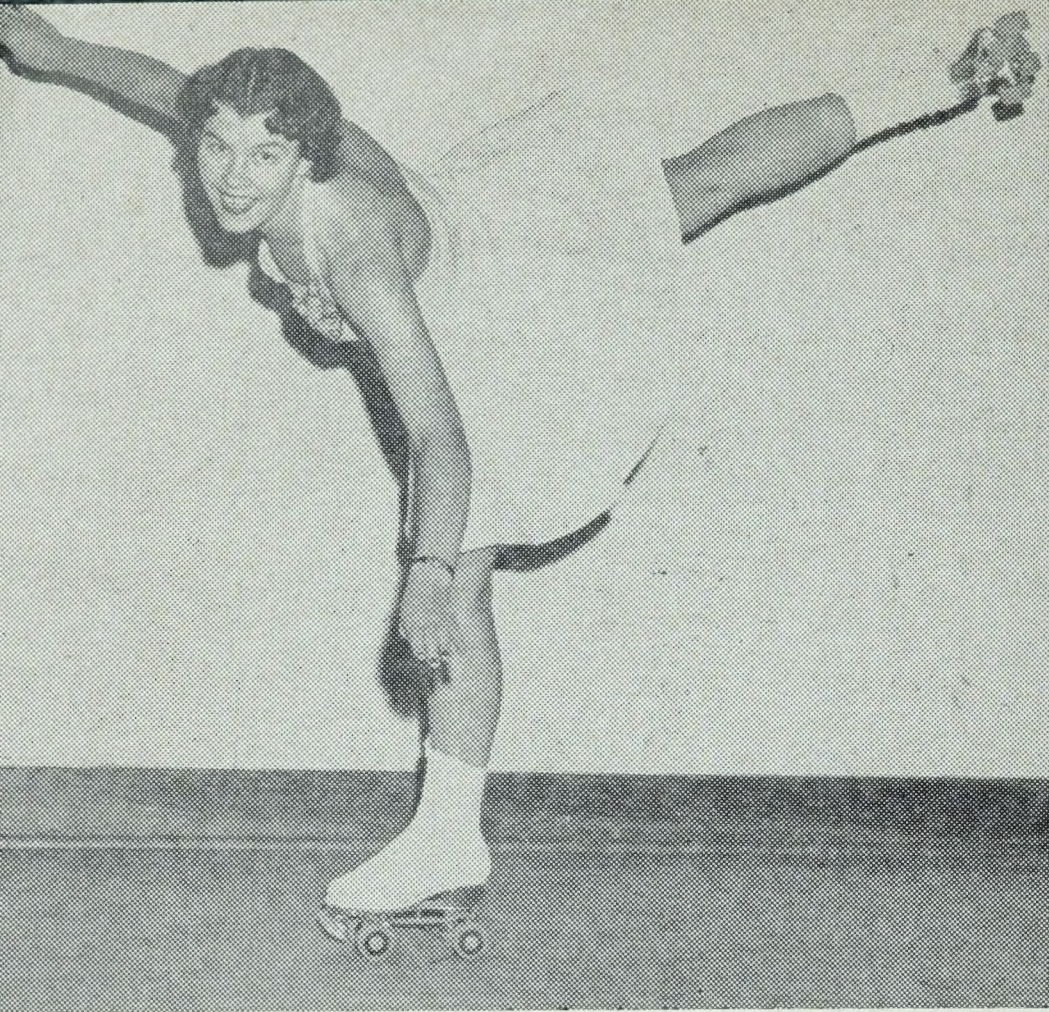
Merry Christmas

to All

and

A Happy New Year

Published four times a year by the Cultural Activities Branch of the Department of Economic Affairs, Government of Alberta, Room 424, Legislative Building, Edmonton, Alberta.



Mrs. Helen Richards (left) is the professional instructor at the Edmonton Roller Skating Club. She has been roller skating for 15 years and holds the silver bar for dance skating, earned at Portland, Ore.

Roller Skating Is No Kid Stuff

SKATING being one of the national pastimes it is surprising that roller skating has not yet acquired the popularity it deserves. Yet, fostered by the Edmonton Roller Skating Club, of which Mrs. Harold Lister is president; Mrs. J. R. Schille, past-president; Mrs. R. Browning, secretary, and Mrs. R. J. Price, treasurer, the art has flourished in that city for the past eight years.

With a membership of 40 whose ages range from four to 30, these young skaters are given two hours instruction a week under the professional guidance of Mrs. Helen Richards. And they really work at it! Moreover, as an antidote for possible complacency each member is given a graded efficiency test from time to time.

*Junior Dance Champions of
1956, Shirley and Leroy
Lister*

For this instruction, in previous years, ballroom floors have been utilized. However alarming this may sound, the six-pound skates with plastic rubber composition wheels actually do less damage than much dancing. But this season, through the willing co-operation of the officer commanding Royal Canadian Air Cadets, it will be carried on in the Cadets' No. 5 drill hall from seven to ten o'clock each





The younger set. Twins Maurita and Maureen McAtee.

Friday evening during the ten months which constitute the season.

Besides instruction the club stages an annual show along the lines of the familiar ice carnival — square dancing, jive, pairs, fours and such, further enlivened by the indispensable clowns. This year's mid-summer show was held in the Edmonton Arena with the co-operation of the Edmonton Exhibition Association.

For these events the attractive costumes are entirely home-made by the young club members' mothers. This is not only economy, but has actually proved a source of revenue by renting out the costumes when not otherwise in use.

Titles at Stake

From the year's work city championships emerge, but this is only the beginning. These provide contestants for the Pacific Northwest Regional Roller Skating championship where roller skaters go every year from Oregon, Washington, Idaho, Montana and British Columbia as well as Alberta. This

fixture in the roller skaters' calendar has won distinction for more than one of Mrs. Richards' pupils; for example, Pamela Price, aged 10, who took second place among all comers at the 1954 festival at Wenatchee, Wash., which qualified her to contend for the United States championship. It is the club's hope to send contestants in the coming year to contend against some 200 competitors at Spokane.

Western Circuit

At the present time an effort is being made to promote a Western Canada "circuit" similar to that in the Pacific Northwest states in the hope that it may be the nucleus of a Canadian national organization. But as things stand Canadian roller skaters must go to the United States in search of honors. Yet notwithstanding such formidable competition a member of the Edmonton club won a silver bar for dance skating and three took bronze medals for free skating.

(Continued on Page 23)

Class instruction begins at an early age. Here from front to rear are Patsy Holland, Patsy Hill, Linda Pearce, Carol Powell, Sheila McAtee, Maureen and Maurita McAtee and Maureen Kelly.

Page Three



String Quintet of the Edmonton Chamber Music Society. Left to right—Edgar Williams, first violin; Bruce Pinkney, second violin; Albert McCalla, first 'cello; Harcourt Smith, second 'cello; Dorothie Langmo, viola.



Chamber Music Charms Players and Hearers

By Andrew Ballantine

LIKE the madrigal, of which it is a direct descendant, chamber music has often been a musicians' fire-side pastime, not necessarily for public performance. Indeed the earliest chamber music simply duplicated the four voice parts until it was able to walk alone and at last became a musical form in its own right.

Since the 17th century a vast repertory of chamber music has accumulated from the conventional piano trio to curious combinations of reeds, woodwinds and brass, the whole forming a vast field for performers and musicologists. Exploration of this field is the *raison d'être* of the Edmonton Chamber Music Society.

Founded in 1954 by a group of Edmontonians including Mrs. Dorothie Langmo and Richard S. Eaton, the Society has been sponsored ever since by the Department of Fine Arts at the University of Alberta. Its repertory includes almost everything from the simple trio to the curiosities to which

reference has been made; e.g. the wind quintet of clarinet, flute, oboe, bassoon and horn or the octet of clarinet, bassoon and horn with the usual string choir plus contrabass.

Young Players

Among the advantages offered are the opportunities for young players, and these are eagerly sought alike by teachers and pupils. Within the society are several groups of talented youngsters; for example, the well-known family of Mr. Trevor King—Margot, aged 16, 'cello; Marnie, 14, piano, and Lauraine, 11, violin. King *pere* sometimes joins with his viola, and Denis, aged 8, is serving a promising apprenticeship.

The library includes compositions of all schools—classical, romantic and contemporary as witness the plans for the present season, including two con-

certs already given. The works chosen include J. S. Bach's "Praise Ye God In All Creation" for soprano, trumpet and organ; Beethoven's serenade for octet for the five strings plus clarinet, flute, violin and viola; the Schubert bassoon and horn; Schubert's "The Shepherd on the Rock" for soprano, clarinet and piano; the Saint-Saens septet (strings, trumpet and piano); a modern quintet by Casella for violin, viola, clarinet, trumpet and piano; Handel and Brahms sonatas and Hindemith's sonata for piano and flute.

Field of Study

If you are one of those who have the mistaken idea that chamber music is dull and will take the trouble to penetrate a little further into its study, you will be pleasantly surprised to find it one of a most fascinating fields of musical inquiry.

The Society's principal officers for the present season are: president, Miss Anne Burrows; past president, Mrs. Dorothe Langmo; treasurer, George Nechkin; secretary, Harcourt D. Smith.

Calgary Chamber Music

An active chamber music group has been organized in Calgary under Arts Centre auspices. The group is open to any instrumentalist with the required technical qualifications, particularly viola, cello, oboe, flute and clarinet. The group will hold workshop meetings on the first Sunday of each month at 8 p.m. in the Arts Centre.

Successful candidates of the Western Board of Music were given opportunities to prove their artistry at a series of recitals given last month under University auspices. These recitals were given at Grande Prairie, Red Deer, Lethbridge, Edmonton and Calgary.

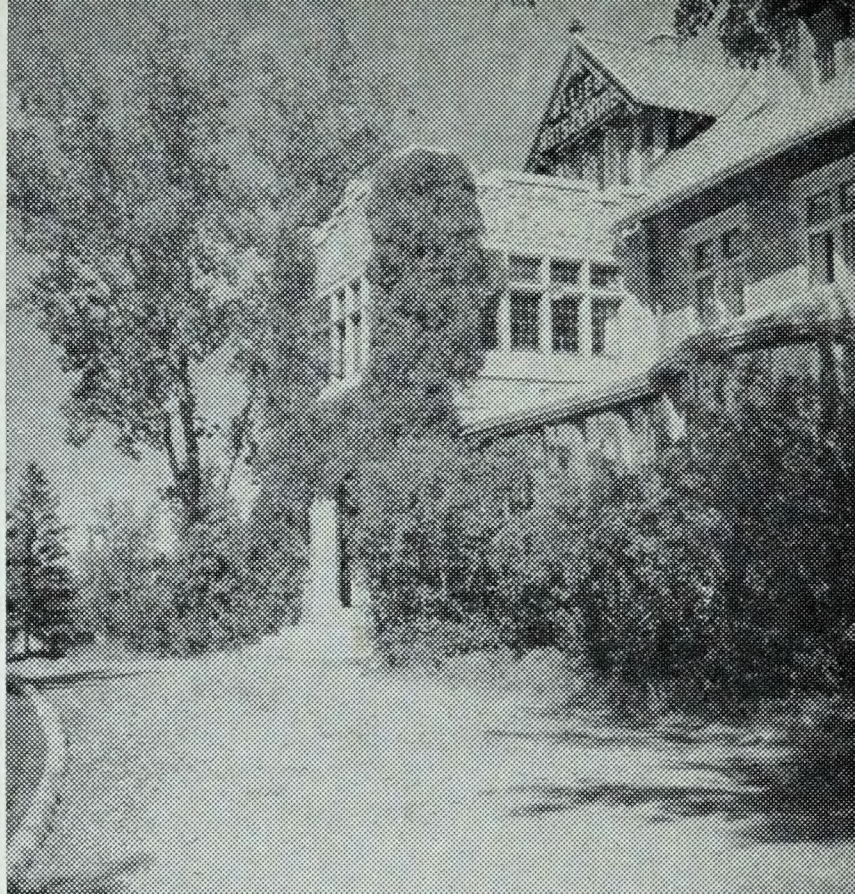
Officers elected at the annual meeting of the Edmonton Drama Council are: J. M. Stoddard, president; Tom Peacock, vice-president; Miss A. Schnob, secretary; G. S. D. Wright, treasurer, and Mrs. V. Van Vliet and Mrs. A. P. Laycock, councillors.

An important unit of the Edmonton Chamber Music Society is the family of Mr. and Mrs. Trevor King, shown here. They are (standing, in the usual order): Margot, 16, 'cello; Mr. King, viola; Marnie, 14, piano; seated—Lauraine, 11, and Denis, 8, violins.



Coste House Activities

There's never a dull moment at Coste House, Calgary, shown above, whatever the season from New Year's Day to Christmas. Now after 11 years of operation space is at a premium and the Allied Arts Centre is casting around for a larger home. In the meantime another active program has been planned for the coming season.



ENTERING its eleventh year, Calgary's Allied Arts Centre announces its most ambitious winter program to date with more classes, more group activities, more art exhibitions and more members' programs than ever before.

Says managing director A. F. Key: "While we are urgently seeking a new site to take care of our increasing program, we plan to crowd many new activities into our present limited quarters."

This season additional painting classes, some of them directed to housewives and one directed toward business and professional men, will be conducted. Portrait painting, ceramics, weaving, including a master weavers' course, and creative writing will also be on the Coste House calendar.

In children's activities, pre-school classes are being planned for mornings and afternoons each week-day while a program of child art education in the suburban districts is also being advertised.

Creative theatre and dancing for children is a new departure this year

replacing the former Junior Theatre and Ballet. These activities along with a children's choir and school age painting, will fill Coste House each Saturday morning and afternoon throughout the winter.

Oil Dividends Help

As at last month oil and gas dividends assigned by Coste House members, in the sum of \$20 each, had contributed a total of \$320 to the Calgary Arts Centre building fund. Some of these, however, were simply basic donations and were supplemented by larger sums ranging from \$30 to \$65. There were at that time other Coste House members who had not yet claimed their dividends, but agreed to assign them in the same way.

Besides these there have been other generous donations to the fund—from \$10 to \$100—some of which, it is thought may at least have been sparked by receipt of the dividend. Nor has the growing building fund been built up only by members; many non-members, including Calgary business houses, have been more than generous.

Someone has observed that few famous TV stars ever watch TV.

The accompanying article is slightly abridged from an address delivered to the Recreation Seminar held at the University of Alberta in October by Dr. E. J. Tyler (right) of the faculty of Psychology at Brandon College.



Five Keys to Leadership

By E. J. Tyler, Ph.D.

OUR world was never more concerned with leadership than it is today. Newspapers report daily the actions, words and thoughts of world leaders, scholars, and scientists, who constantly draw to our attention the sobering realization that this chaotic world stands in dire need of leadership which will culminate in further progress, in a richer, finer life. Without such leadership the road leads only to mass murder, slavery and savagery; to another Dark Age which our world might never survive.

But the very light that focuses on top levels of leadership make us realize the great need for leadership at all levels. This is usually a vaguely felt, inarticulate uneasiness, but it is a fact readily understood when we recognize that the fundamental task of leadership is the moulding of personality. Surely then we need not

be reluctant in making leadership a topic of serious consideration.

A successful leader possesses qualities which make him an inspiring personality, as well as a wide range of technical competence. To put it another way, he needs competence to handle the mechanical and technical aspects which are basic to personal interaction. He needs also, abilities to deal with the human aspects of every leadership situation. But the leader's ability to arouse those whom he would lead is of paramount importance.

Basic Skills

These basic skills are not incompatible or antagonistic. Yet they are not found together as often as we might expect. Each, however, can be developed by almost any leader. It is within these areas that we find the keys to leadership.

The first of these keys is ability to organize, which involves at least three phases. First, the leader's ability to organize his own assets—his time, appearance, finances and thinking. Organizing ability also involves skill in organizing people and facilities. Organizing people is a trying task, yet it offers rich rewards even though fraught by the spectre of failure. Organizing facilities calls for meticulous effort, and because it often seems dull it is frequently the weakest link in a leader's chain. Many leaders will not attempt to learn the art of dispassionately analysing problems nor seriously attempt to master the art of co-operation.

Organizing ability requires also the selection of and participation in professional associations with whom the leader can share his ideals, trials and triumphs, hopes and fears.

Yet organizing ability is not in itself enough because it tends to develop a cold, impersonal approach when warm friendliness is needed.

Standards

Now let us consider the second key; ability to develop standards. This requires skill far beyond that required in the organizational aspects—skill to develop standards compatible with a group's understanding but standards which will challenge every member to reach for higher levels and progress.

There is one standard every leader should always set—to provide opportunities for every person to develop to the limit his capacity for self-direction. This is the standard fundamental to democratic living.

The third key is ability to evaluate our leadership and programs; to assess failures and successes with equal can-

dor; to acknowledge yesterday's successes or failures and from them to gain new insight for the solution of tomorrow's problems.

Motivation

The fourth key is ability to motivate, to move people to action. It requires that we understand others and ourselves. For the leader with power to move people to action of their own accord possesses the most powerful single key to leadership.

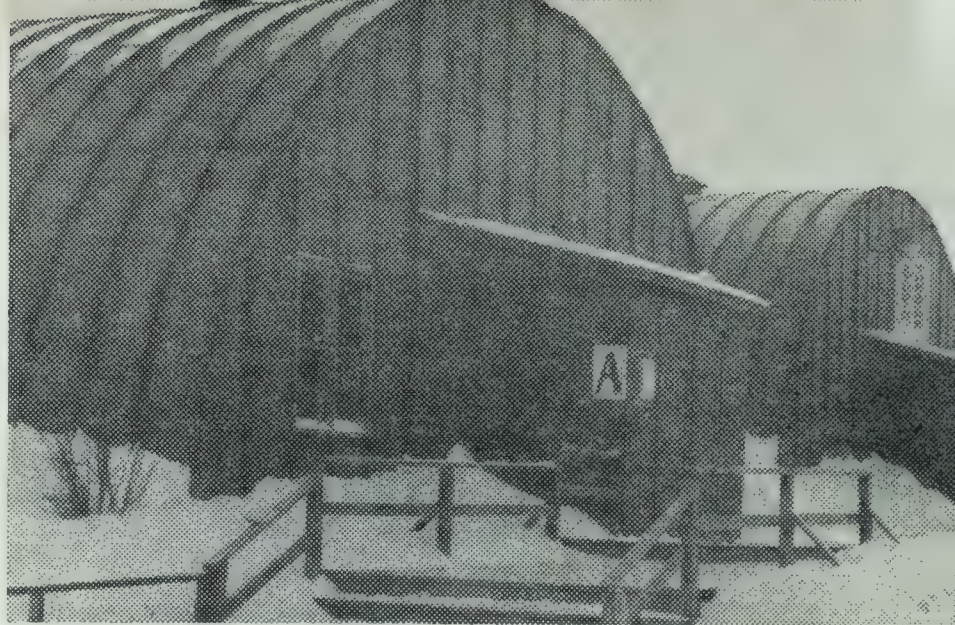
Yet another key remains—sincerity. With this we realize that leadership should be primarily concerned with human growth. The activity matters not, for activities are but means to an end—the development of happier men and women to build a better and happier world.

Here, then, are some keys to leadership—ability to motivate, to organize, to evaluate and the shining key of sincerity. These keys will open the door to success in leadership, to satisfaction for the leader and to growth for the follower.

G. M. Wilmot was re-elected president at the annual meeting of the Edmonton Symphony Society. E. M. Blanchard, Dr. H. D. Hebb and A. O. Minsos are vice-presidents. Mrs. F. W. Nills is recording secretary and J. W. McDiarmid, treasurer.

Dr. Maury Van Vliet, director of physical education at the University of Alberta, has been elected president and Miss Elsie McFarland, supervisor of the Community Recreation Bureau, Edmonton, a vice-president of the Canadian Association for Health, Physical Education and Recreation.

For eight years these Quonset huts at the University of Alberta have been the training school for Western theatre students. They are now to be replaced by the new Chemistry-Physics Building.



Science's rapid strides have displaced the theatre arts temporarily from the University campus.

By Gordon Peacock

History and Future of Theatre at 'Varsity

THE three Quonset huts, on the University of Alberta campus, which have served as headquarters for the Drama Division and the Studio Theatre for the past eight years, are finally being sacrificed for space needed for the new Chemistry-Physics building. As a result the ninth Studio Theatre season of plays will not be held this year.

Gordon Peacock, head of the Drama Division, has announced that courses in drama will still be carried on as

Mr. Gordon Peacock is associate professor of Drama in the faculty of Fine Arts at the University of Alberta.

long as the huts stand; however as their life expectancy is so short, it would be pointless to make the further repairs needed to present the usual season of four to five major productions. He also reported that a strong appeal is being made for a new campus workshop-theatre, which will be necessary if the teaching and production program in drama is to continue.

The Studio Theatre served as a dramatic centre in Western Canada for students of the theatre. Its primary function was that of a laboratory for students taking courses in the Drama Division. The second function of the



The dramatic art of Ancient Greece is here brought back to life in this scene from Sophocles' Antigone, played by the senior acting class in the University's Studio Theatre

Page Nine



*Scene from Jean Anouilh's **Le Bal des Voleurs**, one of the Studio Theatre's recent presentations in the French language.*

Theatre was offering a season of major productions and special events to the general public.

Eight-Year Record

During Studio Theatre's eight years of operation thirty-seven three-act plays were presented, as well as scores of one-act plays and workshop productions. Five Canadian premieres of foreign plays and two world premieres of Canadian plays were presented. Students who majored in theatre work have found employment teaching drama in many Alberta schools, in recreation departments and in radio and television work. Several provincial tours of three-act plays and one-act plays have originated from the campus theatre. The most memorable of these have been the two three-act productions taken on the Maytime tours sponsored by the Cultural Activities Branch.

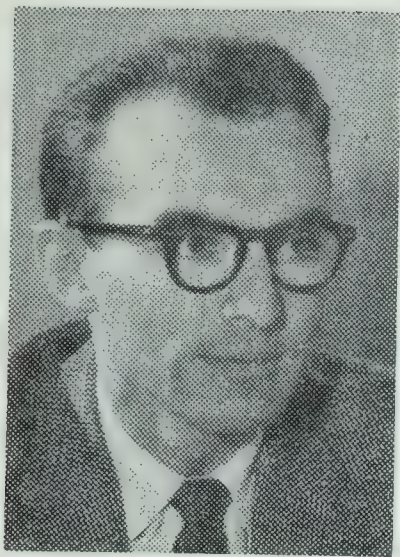
The Studio Theatre was operated by the staff of the Drama Division of the Department of Fine Arts. The Division offers a major pattern of study leading to a Bachelor of Art in Drama. Students in the Faculty of Education may also elect drama as their major field. Additional courses in the theatre arts are offered in the six-week Summer Session.

The Studio Theatre-Drama Division production and teaching program is unique in Canada. The University of Alberta is one of the few campuses in Canada where a student can enroll in a practical training program in theatre work.

It is sincerely hoped that before the work of the past eight years loses its impact, space can be found in the University building program for new drama facilities which have been sorely needed for so long.

*One of the most experimental of the 37 major productions presented at the Studio Theatre—**Mr. Arcularis** by Conrad Aiken.*





By G. K. Greene

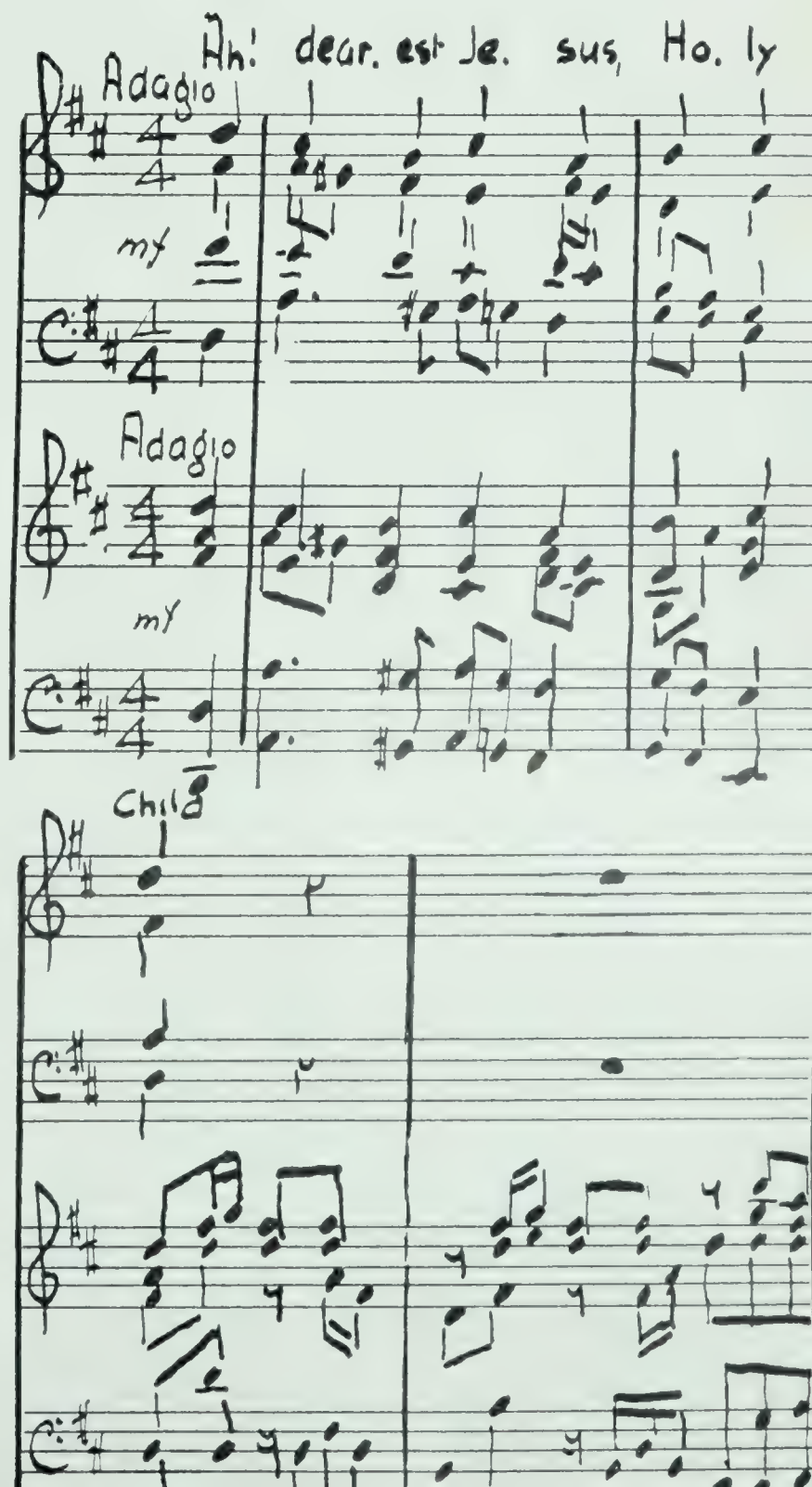
When it's Christmastide
musicians think of Bach. Here
are some comments on

The Christmas Oratorio

CHRISTMAS is the season of song, and has been for centuries. J. S. Bach capitalized on this feature of the Christmas Festival to bring together many of his favorite choral movements in the hope that they would not be forgotten. **The Christmas Oratorio** is the result. The inference here is that Bach collected numbers from various of his works and joined them under one heading. Would an artist of Bach's reputed integrity do such a thing? One of the reasons that his name is almost synonymous today with greatness in music is evident in the **Christmas Oratorio**. It is a work composed of separate cantatas each made up of arias and choruses from other works. Schweitzer points out that "... the great introductory choruses ... and almost all the great solo numbers of the Christmas Oratorio are borrowed." In a footnote he lists seventeen of these from three works only. How could such a work be anything but a "hodge-podge?"

The author of this timely article is music specialist at the Department of Extension, University of Alberta.

The facts are these: Bach was Cantor at the St. Thomas School in Leipzig in 1734 when the **Christmas Oratorio** was written. His duties included producing the music for the services of two of the large churches in the city. "Producing" involved composing the music, teaching it to the choir and orchestra, and playing



Excerpt from the chorale, "Ah! Dearest Jesus," in Bach's Christmas Oratorio.

the organ during the service, at the same time directing the choir and players. A cantata of twenty to thirty minutes length was expected of him each week. Six cantatas composed for services held during the Christmas season of 1734 were designed by him to maintain a consistent mood throughout, and were joined under the title "**Christmas Oratorio.**"

Six Separate Works

This means that Bach never performed the work as a whole. Why then, were the six separate works joined? The reasons are not immediately apparent. It is certainly evident, however, that he had a definite and preconceived plan in mind when setting the cantatas on paper.

Bach had composed several works for the royal family, some of the choruses and arias of which he especially liked and wanted preserved. He could not be sure, for example, that the finest movements of "**Die Wahl des Herkules,**" a secular cantata performed in honor of the Queen in 1733, would not be discarded. Since Christmas was the season of song, a major work with a broad Christmas theme in all probability would be taken from the shelf and dusted every few years by his successors. Thus, two of the joyous movements in "**Die Wahl des Herkules**" were included in the first of the "**Oratorio**" cantatas, one aria was included in the second cantata and a chorus in the third.

It is relatively easy to distinguish which movements are borrowed and which are new. The original score is in the Royal Library at Berlin and, on viewing it, Schweitzer observed that the borrowed movements are

more carefully and neatly written. Those scribbled hastily are the new ones. Some numbers, because of their neatness, are almost certainly known to be copies taken from compositions that are no longer traceable.

Music and Words

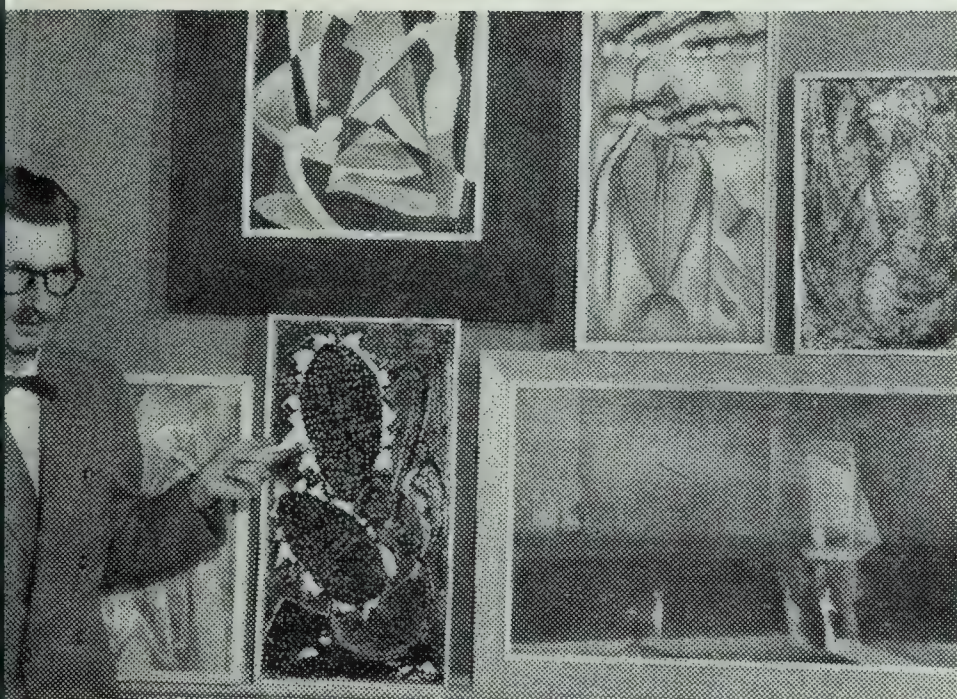
The argument to decide whether the secular music of the borrowed numbers suits the Oratorio text still goes on. It is Schweitzer's opinion that the chorus movements seem best suited to the religious text "... their charm and beauty do not mate with the text of the secular cantatas." He feels that the arias, on the other hand, show some lack of agreement between the music and the words.

A casual glance at the text of the complete work leaves one with the impression that Bach had little regard for the Biblical setting of the Nativity story. An oratorio traditionally implies a Biblical action. In this work, however, Biblical passages appear only during recitatives while the large and important choruses and arias are "lyrical meditations" or commentaries. The story is told in Bach's setting, certainly, but he perceived more than the scene. He has expressed some of the deepest, most personal feelings connected with sincere worship. To me there is nothing finer in sacred music than the chorale with orchestral accompaniment,

Ah! dearest Jesus Holy Child,
Make Thee a bed, soft, undefiled
Within my heart, and there recline,
And keep that chamber ever Thine.

Mrs. K. M. Guthrie is the 1957-58 president of the Circle Eight theatre group, Edmonton.

Creative Art and Humanity



Constructive criticism is perhaps the most helpful part of the Art courses at the Extension Department of the University at Edmonton. Here in the picture Mr. Wohlfarth is offering such criticism on a few selected paintings.

ANY definition of art in respect to its social consequences will, of course, be imperfect and much simplified.

According to voices in opposition to the federal government's institution of the Canada Council, painting, like other arts, is not entirely necessary to existence. In other words, according to them, an unnecessary luxury. What they probably do not consider is that, if we applied their materialistic approach to philosophy, religion and the other humanities, society would deteriorate into a soulless herd of robots whom the Big Brother would rule with the aid of computing machines and filing cabinets.

To archaeology we are indebted for a fairly clear insight into the evolu-

The author, whose work is known on two continents, is instructor in fine art at the Department of Extension, University of Alberta.

By Harry Wohlfarth, B.B.K.

tion of man. Flint tools and artifacts enable us to trace human history back to its beginnings. And here we are confronted with the greatest surprise—the clear distinction between human and animal—the use of these selfsame “unproductive” pursuits like art and religion.

Prehistoric Art

The oldest work of art so far found is a sculptured piece called “The Venus of Willendorf” belonging to the Upper Paleolithic era approximately three hundred thousand years ago, evidence that man of that remote part



Spacetime R-5 K. R. Red is the title of this example by Mr. Wohlfarth who describes it as composition with an extremely far reaching mental concept of a philosophical nature.

The illustration here is based on a 400-year old gesso technique, but with a very contemporary way of expressing the subject matter which takes account of the relativity of solid matter in contrast with the purely optical approach taken in former centuries.

of the dawn of history was not content with bare existence but had already higher aspirations, aesthetic contemplations and an urge to create.

Art therefore, is not a useless luxury but a distinction of human dignity, the representation of individualism and thereby a flaming protest, a revolution against the advancing dictatorship of machines, push buttons, high pressure salesmanship and assembly lines which are already beginning to make man regress to a state of soulless robots worshipping the god of material standard of living, the golden calf of the 20th Century.

Nothing is more obvious today than the failure of a technological civilization to make a happy world. Our



standard of living is incomparably higher. Social security is attained to a never - before - experienced degree, prosperity wherever we look and still suicide rates are jumping alarmingly, especially in the most stable and prosperous countries. All this illustrates most strikingly the old saying, "Man can not live by bread alone."

Beauty and Happiness

Man has once more to become conscious that he is human and that what distinguishes him so clearly from the animal also separates him from the robot. Creative art is one of the higher aspirations and apparently "so use-

(Continued on Page 24)

"Sunflowers" done in enamel. Unfortunately, in this example, the texture does not show to advantage in the accompanying black and white reproduction.



A review of the child's
needs in Drama

Christmas and the Theatre

IT'S NEARLY Christmas time again, and another play is on its way for the children in Edmonton to go to—this time, "Robin Hood." And, in other countries, other much longer established traditions.

All over England, indeed all over Britain, from Boxing Day through January, the children are taken to the pantomime. But there are fewer pantomimes each year, and whether this is because of a lessening in the theatre interest on the part of the children, or because the form of the pantomime itself is getting out of touch with their needs, it is a question of vital importance to those concerned with theatre for children.

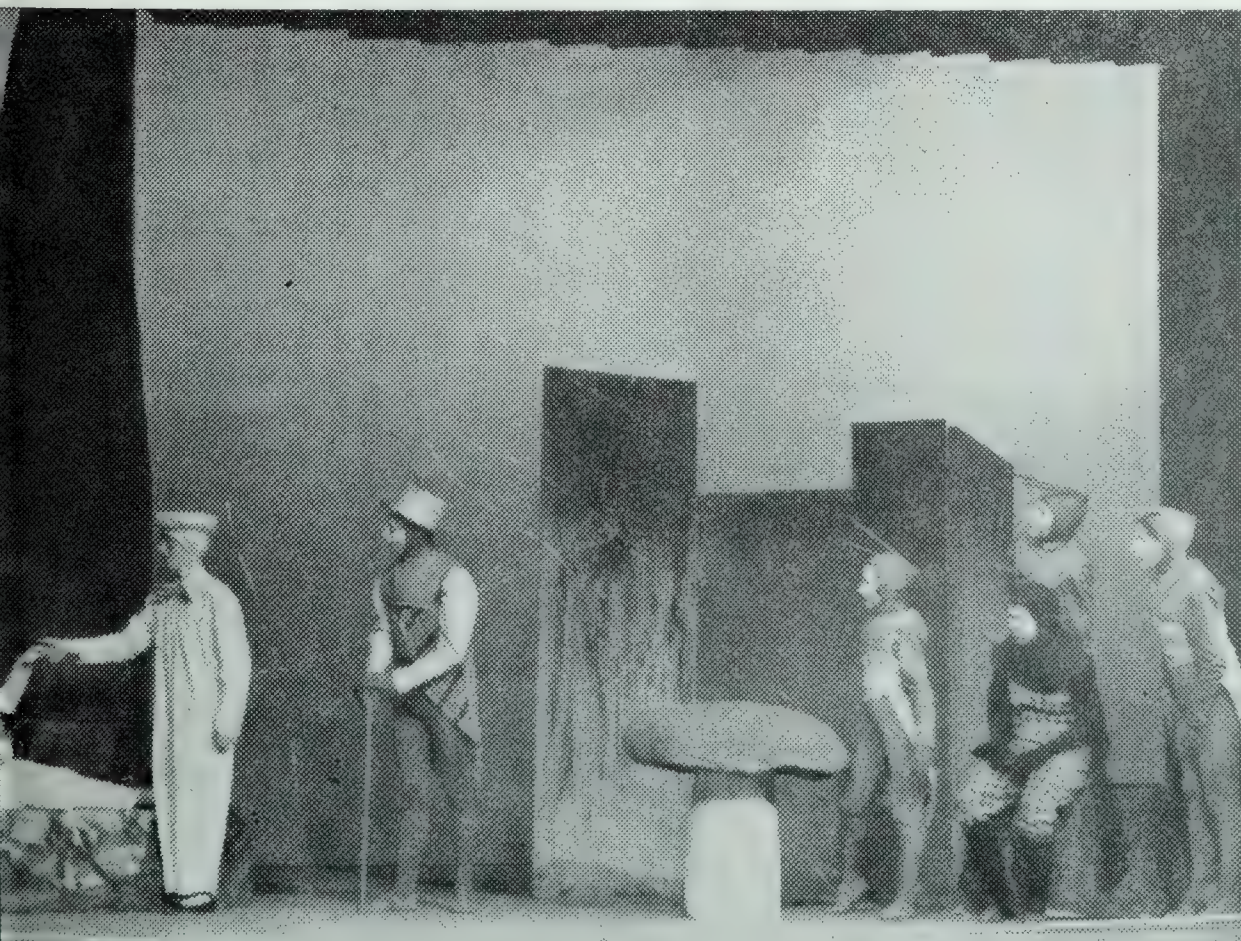
From earliest time, in every country, a certain number of the games played by children have developed into a type of ritualistic drama with words and actions quite rigidly standardized. A most interesting book called "Games



Aladdin and the Wonderful Lamp, by James Norris. Aladdin, trapped in the magic cave.

By Mary Glenfield

of Many Nations" by E. O. Harbin, gives instance after instance of very similar games played all over the



Once Upon a Clothesline — by Aurand Harris. Pino breaks the spell placed on Pinette by the Black Widow Spider, and rescues her from the spider's lair, with the help of various insects.

Simple Simon, by Aurand Harris. At the Fair—the Pieman is showing off his wares. Simple Simon is standing beside him, with various village people in the background.



world, with very slight variations from country to country. The need for dramatic expression is shown to be quite fundamental to a child, also the need for that expression to be formalized. Children love repetition in stories, games and songs; they will act out a game over and over, repeating the same questions and answers and going through the same movements.

Along with these acted-out games, to which children automatically gravitate in their own play, there has been, in every civilized country, entertainment which was "appropriated" by or for children. In ancient Greece children took part in the religious processions, which were definitely dramatic in character; but, in all the great drama festivals, although there were undoubtedly children in the audience, not one of the famous festival plays was specifically intended for them.

Puppet Plays

Since the Renaissance, the favorite theatrical entertainment of Italian children has been puppetry, both hand puppets and marionettes. France, too, has its marionettes, and also, particularly at Christmas-time, many operas,

Mary Glenfield has been associated with drama in Edmonton since arriving here from England in 1951. She has acted for Studio Theatre, Theatre for Children, and Circle Eight.

ballets, pantomimes and stage plays to which children are regularly taken.

In Germany one of the most interesting of the folk festivals has, for many years, been the "Children's Reckoning" at Dinkelsbuhl in Bavaria. A long time ago, when the town was besieged by the Swedes, the children went out singing in a body to intercede with the Swedish commander. His heart was softened, and the town was spared. Since then, each year, Dinkelsbuhl is turned over to the children who re-enact this day in their history.

Denmark has, for a long time, had special children's plays given at the Christmas season and, more recently, has had a wonderful program of all-year-round children's theatre.

Of all countries, however, the country which has catered most assiduously to its child audiences is Russia. For a long time she has had not only the puppet-shows, festivals and dramatic dances common to most other countries, but also plays with a specific appeal to children, performed in the professional theatres. In later years, of all the many children's theatres throughout the Soviet Union, the most outstanding has been the Moscow Theatre for Children, founded in 1918. In all the Russian

Little Red Riding Hood, by Charlotte Chorpenning. Little Red Riding Hood meets the young wolf in the forest. Here he is shown bowing to her.



children's theatres plays are tried out, cut and reshaped for the various age groups, and in Moscow itself, with its several theatres for children, a child can have a choice of plays every week at a low admission price.

English Pantomime

And so, back again to the English Christmas pantomime, which reached its peak during the late Victorian and Edwardian years, but which has had a falling-off in popular esteem lately. The tendency has been to appeal more and more to adults rather than to children, with a revue-like format and topical jokes, which is something adults themselves can see done better elsewhere. However, many modern English plays for children are increasingly being written to provide year-round rather than seasonal entertainment.

All this shows there has been, and is, no lessening of the need of theatre for children through the years, but the great problem now is to find the right plays to satisfy this need.

And turning to the modern children's play on this side of the Atlantic, what then is being done? More and more plays of all types for all age-

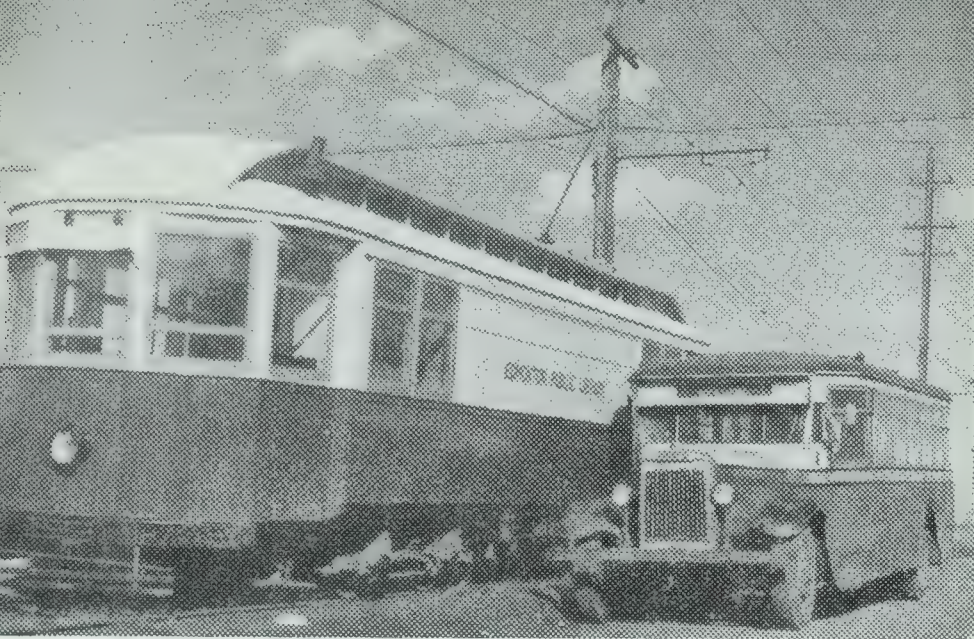
groups are being written, particularly in the States, but there is still a great need for plays of quality. The main difficulty is that children's theatre is still in a comparatively embryonic stage. Children, hungry for plays, will go, at present, to anything offered, either on stage or T.V. Soon will come the testing time, as they learn greater discrimination.

Here in Edmonton, Theatre for Children is a collaboration between the City of Edmonton Recreation Department and the Junior Hospital League of Edmonton. They have produced seven plays in the last four years, three of them taken from fairy tales—"The Three Bears," "The Elves and the Shoemaker," and "Little Red Riding Hood"; two adaptations from children's stories—"The Wizard of Oz" and "Aladdin and His Wonderful Lamp"; one free interpretation of the rhyme "Simple Simon," and an excellent original play—"Once Upon a Clothesline," by Aurand Harris.

Year-Round Aim

And the experimenting in type of play goes on. The new production at present in rehearsal is "Robin Hood,"

(Continued on Page 23)



Remember the time? when suburban Edmonton's reading needs were served by a converted itinerant street car? Remember?

A man of letters whom his countrymen honour as a national hero.

Hans Christian Andersen: Weaver of Fairy Tales

By E. J. Holmgren

WITH the coming of the festive season our thoughts turn to those beloved old tales of Christmas that we love so well. Many of these have been often told and yet we never tire of them—they will live forever, imperishable and enduring. Some have been handed down from time immemorial—others have been written down by authors unknown and some by authors well known.

Perhaps the best known collection of these stories for children is that known as "Andersen's Fairy Tales" some of which, while they are not actually about Christmas, convey the meaning of that season.

Hans Christian Andersen was born in the city of Odense in Denmark in 1805, the son of humble parents. As a boy he was different from others—dreamy and romantic. His first ambition was the theatre but he was not a success there, although one of the directors took an interest in him, believing that education was what he lacked and he arranged for Andersen

to continue his schooling—a feat that Andersen found none too easy but in which he succeeded.

Realizing that the theatre was not his calling he turned to writing. Novels were among his first creations and although they brought him a commendable reputation they were not best sellers. At this time (1833) he began to travel and his first account of his travels attracted some attention and revealed his powers of observation.

Worldwide Reading

The fairy tales which brought him fame were written as a side line and first appeared in 1835. But when they were published, they captured people's hearts. They were translated into many languages and were eagerly read the world over. Although many were based on old folk tales he brought into the fairy tales a new vitality—a charm that had been unknown before.

Andersen was now the national figure of Denmark. He returned to Odense in 1867 to be greeted in

Overlooking the richly vivid flower gardens of Central Park, the Central Public Library is one of Calgary's ancient landmarks no longer large enough to serve the rapidly growing population.



triumph by a great civic reception. Wherever he went after that he was lionized.

Today Hans Andersen's memory is kept green in his home city of Odense. The visitor to that city will not go far before he sees signs pointing to "H. C. Andersens Hus." Following these signs he arrives at a small house where Andersen was born. Here are preserved many relics of the man. Next to the house is a museum (a modern building) and here may be seen more mementos of Andersen. Finest of all is a library wherein are housed all editions of his works in many languages. Here are his original manuscripts, here are large illustrated editions in English, and exquisite editions in Chinese and Japanese written on rice paper. The world of fantasy lives here and one is amazed at the wonder of it all. It is a fitting memorial to a man who has led children and others into a realm of wonderland.

Great Stories For Young Canadians

"Great Stories of Canada" is the title of a series of books for young Canadians initiated by the MacMillan Company of Canada.

Among titles listed for the 1957-8 season are *The Great Chief* by Kerry Wood, the story from a little known chapter of Canadian history of the great Cree warrior, Maskepetoon, known as the peacemaker.

The Salt-Water Men by Joseph Schull is a narration of Canada's sea-going history from the time of the wooden sailing ship—the bluenose clippers—of which a foretaste has already been given in *Maclean's* and *Weekend*.

The True North by T. C. Fairley and Charles Israel is the story of Joseph Bernier, the intrepid explorer and sailorman who claimed the Arctic islands for Canada.

There is also in the series a timely (for people of Western Alberta and their British Columbia neighbors) story of David Thompson, also by Kerry Wood and by E. A. McCourt, *The Buckskin Brigadier*, the story of the Alberta Field Force. To the same series Pierre Berton has contributed a story of the Klondyke gold rush entitled *The Golden Trail* and Roderick Haig-Brown the epic tale of Captain George Vancouver under the title *Captain of the Discovery*.

Instructors Added to Craft Schools



Three well qualified instructors have been added to the craft teaching personnel. They are:

Miss Sophie Sembaliuk, ceramics instructor, student from the Provincial Institute of Technology and Art and winner of the Calgary Business and Professional Women's Club scholarship in 1954 and again in 1956.

Mrs. Georgina Graham, weaving, received her first lessons at Coste House, Calgary, followed by four summer courses at the Banff School of Fine Arts. She is working for a Master's certificate, has passed the basic tests with honors and is ready to complete the Intermediate.



Mrs. Phyllis M. Ponech, leather and coppercraft, has been working at handicrafts of one kind and another for the past ten years, as dealer as well as craftswoman. She is a most versatile worker in many handicraft fields.

CRAFT SCHOOLS ARE HELD AT TWO PLACES

Two successful craft leadership schools, under the auspices of the Cultural Activities branch, inaugurated the 1957-58 season. First of these was at Brooks from September 17 to October 5 and the second at Grande Prairie from October 15 to November 1.

Purpose of each was to develop leaders who, after training, will organize and teach craft courses in their communities.

Subjects taught at both schools were the same, namely ceramics taught by Miss Sophie Sembaliuk, weaving by Mrs. Georgina Graham, copper enamelling (at Brooks) by Rolf Ungstad and leathercraft by Mrs. Marie Miller.

The "curriculum" at Grande Prairie followed the same lines as that at the

Brooks course except that the instructor in leathercraft was Mrs. Phyllis M. Ponech and copper enamelling was taught by Miss Frances Archibald, Mrs. Ungstad and Mrs. Miller having in the meantime left the service of the Department.

Introduction to all crafts was by way of a short course in basic design followed by basic teaching and technique and practice teaching. Morning and afternoon instruction was supplemented by evening workshop periods for student-leaders.

In addition, two open nights attracted gratifyingly large public attendance. At these craft films were shown and student leaders demonstrated their work and exhibits were on display.



MODERN ART

The Editor, Leisure.

We have read with considerable misgivings the article in your September issue by Jean Richards, critic of Modern Art. Well, that shouldn't be too difficult an occupation.

A trip through Banff School of Fine Arts in May of this year with a friend proved to be a most unrewarding search for an afternoon of enlightenment and pleasure. We found to our utter disillusionment the halls hung entirely with masses of contorted, ghastly paintings of some artists' nightmares comparable only to the "Spaghetti Tree" or "Woman on a Staircase" by the like of which Dali and Picasso have admittedly duped critics and by controversy as Jean Richards is doing, according to your issue.

However, still hoping to find "emotional response," I attended the exhibition held here in the summer where one can rent or buy a picture. One lady, after deciding to rent a picture, asked which was the correct way to hang it. Eventually the signature disclosed the correct way up—unless, of course, the artist could have made a mistake.

If critics such as Miss Richards would have our children learn of trees what of the "Avenue of Trees," "Song of the Lark" or "Lusty Life"—Teluse, Latrec or Huldah?

However, all is not lost. A walk past art stores on Jasper Avenue recently held us for 15 minutes looking at a dark haired girl in sheer white blouse and black tam, as to my untutored eyes the scenes of ballerinas in poetic motion was as soul stirring as "Danseuse sur la Scene" by Edgar Degas.

The sincere hope of many art lovers today is that such artists will not have to starve in attics while the creators of such pictures as "Still Life," "Ghost River Dam" and "Generation" make a living through the controversy they create the only means available to art lovers in their efforts to keep it from being watered down to the nothingness from which abstract art seemingly sprang.

Incidentally, we enjoy your little magazine very much and are looking forward to the Celebrity Series with much pleasure. LOTTIE B. SMITH.
Jasper Place.

The Editor, Leisure

I was most interested in Miss Richards' article on Modern Art which I read in a copy of Leisure, your excellent magazine, kindly lent me by a friend.

I am not yet entirely converted, but I realize that this is a stage through which all art must pass and encounter hostility as Wagner's music did and the earlier work of George Sand. I am therefore open to conviction.

In the face of the so vocal antagonists of "modern" art, it is peculiar that so many artists turn to this school as an outlet for the more marketable product.

ARISTE MICHAUD.
St. Hyacinthe, P.Q.

The Rug Hooker

I wanted some canvas, some wool and
a book,

And also the requisite handicraft book,
For I'd fallen a prey to the handicraft
bug

And I'd made up my mind I would
hook me a rug.

I acquainted the sales clerk with all
I desired,

But she did not believe that was what
I required;

She seemed to suppose I was wrong
in the head

And endeavored to sell me some
knitting instead.

I said: "I want canvass, some wool
and a hook,

And also a suitable rug-hooking book,
For this is the craft I've decided to do."

But the girl in the shop had a different
view.

She plainly believed that the people
who look

For canvas and wool and a hook and
a book

Are unfortunate folk who are
hopelessly daft

And she tried to divert me to some
other craft.

Her substitute offers I firmly declined,
And she clearly supposed I was out
of my mind.

But I rallied my strength. I refused to
be cowed.

I thumped on the counter and shouted
aloud:

"I don't want to crochet, embroider or
knit;

I don't want a loom or a glove-making
kit;

A LEISURE FLASHBACK

*The following lines from the pen of Mrs.
E. W. Rodney, Moose Jaw, Sask., which
appeared in an Alberta Poetry Year-
book and subsequently in the September
1956 issue of Leisure, is reprinted by
request.*

I don't want macrame or leather or
felt,

Barbola or batik with wax that you
melt,

Or copper you hammer or clay that
you bake,

Or raffia waste paper baskets to make,
Or tapestry, petit point, gros-point or
such.

In fact, I can't think that I want very
much.

I just want some canvas, some wool
and a hook,

And a book with some patterns at
which I can look,

For psychiatrists say that this rug-
hooking serves

To control the emotions and steady
the nerves.

And if this is the truth—and who says
it is not?—

Then I'd better start hooking a rug
on the spot."

The girl looked alarmed, and she
struck on a bell,

And just what transpired is not easy
to tell,

For an ambulance came and they put
me aboard . . .

But I do not dislike the psychiatry
ward,

Because I require, psychiatrists say,
Occupational therapy most of the day.

And I muse, as I hook, on the trouble
it took

To get canvas and wool and a hook
and a book.

Roller Skating Is No Kid Stuff

(Continued from Page 3)

Needless to say, nothing will displace the popularity of ice skating, but those who have taken up both the arts testify that the one complements the other; that, in fact, the roller skater graduates more easily to ice skating than the ice skater to roller skating.

So if you have harbored any illusion that roller skating is for kids on the sidewalk — wake up and blink quickly two or three times. The roller skater's training is tough like a football player's.

Christmas and the Theatre

(Continued from Page 17)

based on the fact-fiction tales of the well-loved children's hero. It **happens** to be a Christmas production as it is playing in December, but the whole aim of Theatre for Children is to provide eventual year-round entertainment, and to this end it will go on producing more plays for a wider and wider range of age-groups. From this will eventually be built up a repertory of classics as in the adult theatre, with the necessary addition of new plays of real quality and appeal.

And so, for the coming season, and for theatre lovers of all ages, Happy Christmas and good theatregoing!

If you don't know all the answers remember that you haven't heard all the questions.

The Alberta Stage

On the stages across Alberta, as the new season got under way, there were plays of variety and quality to challenge the intellect and delight the spirit.

In Calgary Workshop Fourteen presented Shaw's "Arms and the Man." The Buskins presented "Mr. Roberts." The Cothurn Players of Red Deer gave Roussin's mad-cup "My Three Angels" and in Edmonton "The Chalk Garden" by Enid Bagnold received its Canadian premiere from Circle Eight while Studio A produced the controversial "Inherit the Wind," and the Court Players brought us Williams' "Night Must Fall."

Musically, there was less activity. Edmonton Light Opera Company brought forth a little-known Broadway success, "Plain and Fancy," and Edmonton's Civic presented a revival of "Song of Norway" with Grieg's music adapted for operetta. We are promised "Der Fledermaus" shortly after Christmas from Edmonton's Capital Choral Society.

On the professional stage we have had the opportunity to welcome for the first time the American Ballet Theatre, the Wagner Opera Company and can look forward to hearing the Robert Wagner Choral, the De Paur Opera Company and a presentation of the Broadway success, "No Time for Sergeants."—J. T. M.

As the soil, however rich it may be, cannot be productive without culture, so the mind, without cultivation, can never produce good thought.

—Anon.

Award Is Offered For One-Act Alberta Play

The Provincial Chapter of the I.O.D.E. and the University Department of Extension are co-sponsors of a competition for a one-act play open to Alberta writers. Entries must be of not less than 20 minutes acting time and not more than 45 minutes. Closing date is April 15, 1958. Details from the Department of Extension or any chapter of the I.O.D.E.

Veterans of the Brush

More than two hundred masterpieces by two veteran Alberta artists went on exhibition at the Coste House in Calgary in October when Mr. Sidney Vallance, of Banff, formally opened the display of Carl Rungius and Walter J. Phillips paintings.

Since 1910 Carl Rungius has been painting animals and Rockies landscapes in his Banff studio. His works are to be seen in private collections and many of the more important Canadian and American galleries including the Museum of Natural History in New York. The oils include in the exhibition date from 1897 to 1955, and there was also a collection of etchings, pencil and oil sketches. The artist had his 88th birthday in August.

Mr. Phillips is 74 and before coming to Canada in 1913 exhibited extensively in England. His arrival in Calgary was in 1941 and at Banff, where he still works, in 1947. His paintings, like those of Mr. Rungius, are found in galleries in this country and the United States, but his woodcuts, dating back to 1910, can be seen all over the world.

Creative Art and Humanity

(Continued from Page 14)

less" luxury. The old Greeks had a saying that whoever saw the Zeus statue of the great Greek sculptor Phydias could never become unhappy again.

We can say something similar about creative art; that whoever is able to create beauty out of nothing can never become unhappy, because no matter how drab and dull and barren his environment, no matter what the situation, he will always be able to see and to enjoy beauty because he has the power to create it. The environment will no longer dominate him, but he will rise up to dominate his environment by virtue of his creative power.

The public that eagerly devours detective stories of all types seems to be looking for a secure, safe world. This may sound strange, in view of the violence, viciousness and mayhem in the stories. But in a strict sense the world of the detective story is secure. The good are rewarded, the bad punished; every man has his deserts and justice is done.—American Writing Today, ed. Allan Angoff.

You must be prepared for whips and scorns . . . You must realize that your nearest and dearest will never recognize the fact that when you are aimlessly walking around or lying in bed you are working—Lois Montross in *The Writer*.

Then there was the woman driver who, by the end of half an hour looking for a parking place, had forgotten where she was going.

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